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九
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九鬼神流小太刀捕 Kukishin Ryu Kodachi Dori
(Nine Demon Gods School Small Sword Art)

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(Catalogue)

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構

構 Kamae
(Postures)

青眼の構

青眼の構 Seigan no kamae (Correct Eye Posture)

The feet are approximately 2 ½ to 3 feet apart with about a 1 to 2 inch gap between. The front foot (right) is angled very slightly to the left. This is not noticeable to the Uke. The back foot (left) points 45 degrees to the rear. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. This is an important point. Your back is straight with this Kamae. Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Your weight should be about 60/40 to the rear. Keep your shoulders relaxed and do not hunch them. Hold your right hand out at about chest height without locking your elbow and point the tip of the Kodachi so that the Kissaki is on the line between yours and the Uke's eyes. Keep your left hand on your left hip. Keep your neck and head straight and relaxed and pointing towards the Uke. Do not tilt your head to the

side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. Take all tension out of your body and relax, and remember to keep your grip on the tsuka light. An important feature in this Kamae is that you rotate the Kissaki clockwise (small circles) to confuse and frustrate the Uke – in Japan it is said that you can capture a dragonfly by rotating your finger, this attracts the dragonfly to land on your finger. The intention with Seigan no Kamae is to control the Uke's movement in any way you wish.

中青眼の構

中青眼の構 Naka Seigan no kamae (Side Correct Eye Posture)

The feet are approximately 2 ½ to 3 feet apart with about a 1 to 2 inch gap between. The front foot (right) is angled very slightly to the left. This is not noticeable to the Uke. The back foot (left) points 45 degrees to the rear. Lower your centre of gravity as much as is comfortable (this takes time). Your knees should hide your feet if you are looking down (important point). Make sure the knees are not buckling inwards to take the strain. This will hurt initially but the pain is temporary and, if practiced correctly, will build strong legs. This is an important point. Your back is straight with this Kamae. Make sure your backside is not sticking out. This is a common mistake and should be corrected from the start. Your weight should be about 60/40 to the rear. Keep your shoulders relaxed and do not hunch them. Hold your right hand out at about chest height without locking your elbow and point the tip of the Kodachi to the Uke's heart. Keep your left hand on your left hip. Keep your neck and head straight and relaxed and pointing towards the Uke. Do not tilt your head to the side. This is a common mistake and should be corrected from the start. Fix your eyes on the Uke. Place tension/energy in the area called 'Tanden' located 2cm below your navel. Take the rest of the tension out of your body and relax, and remember to keep your grip on the tsuka light. With this Kamae, hold a strong intention of piercing the Uke's heart.

自然の構

自然の構 Shizen no kamae (Natural Posture)

This Kamae is also known as Otonashi no Kamae (音無しの構 – Soundless Posture). In this Kamae stand naturally with your feet in line with your body. Bend your knees slightly. Let your arms hang naturally to your sides (the Kodachi is in your right hand). Stare at the point just above the centre of the Uke's eyes with the intention of inviting the Uke to attack you.

小太刀術

小太刀術 Kodachijutsu
(Small Sword Art)

The most important point to Kodachijutsu is practicing the techniques with a feeling of Muto Dori (being unarmed). Even though technically there is only 3 techniques – treat this section as though they were 10 techniques.

飛鳥之剣

飛鳥之剣 Hichō no Ken (3 ura gata)

Kuden – To attack in one instant the same way a bird of prey attacks with force. It is important to move quickly to within the range of the Uke. You should practice the Kata of Hicho no Ken with the feeling of building up and storing energy, then releasing it in an instant. Use quick, rapid jumping movements to enter.

The Uke begins in Bikenjutsu Dai Jodan no Kamae. Begin in Seigan no Kamae. Rotate the tip of the Kodachi clockwise in small circles to taunt and confuse the Uke. If the Uke advances – you retreat, if the

Uke retreats – you advance. The technique begins in this way – with the Uke and the Tori trying to gain the psychological advantage. At the point that you want the Uke to attack, expose the right side of your back slightly to offer a target to the Uke – do not make this obvious to him. The Uke cuts in to your lower back (Do Giri). At the instant the Uke commits to the cut, leap in clockwise with the left foot leading – as you do this you should strike in with the feeling of crashing into his Tsuba with your Tsuba. Finish with a Tsuki (thrust/stab) into the Uke's chest. You place your left hand on top of your right hand in order to stabilise the Kodachi.

Ura Gata 1

The Uke begins in Bikenjutsu Seigan no Kamae. Begin in Seigan no Kamae. Rotate the tip of the Kodachi clockwise in small circles to taunt and confuse the Uke. If the Uke advances – you retreat, if the Uke retreats – you advance. The technique begins in this way – with the Uke and the Tori trying to gain the psychological advantage. At the point that you want the Uke to attack, expose your torso by dropping your blade slightly to the right – do not make this obvious to him. The Uke thrusts in to your torso (Tsuki). At the instant the Uke commits to the thrust, step in with the right foot, control the Uke's left hand with your left hand and slice across the Uke's torso from left to right (Nuki Do). As you do this, bring your left foot across in front of and past your right foot (Yoko Aruki) and as your blade clears the Uke's torso, place the Kissaki on his left side just under his ribs – bring your right foot around to the right to complete the Yoko Aruki and thrust the Kodachi into the Uke to finish.

Ura Gata 2

The Uke begins in Bikenjutsu Hasso no Kamae. Begin in Seigan no Kamae. Rotate the tip of the Kodachi clockwise in small circles to taunt and confuse the Uke. If the Uke advances – you retreat, if the Uke retreats – you advance. The technique begins in this way – with the Uke and the Tori trying to gain the psychological advantage. At the point that you want the Uke to attack, invite the Uke to cut to the left side of your neck by creating an opening – do not make this obvious to him. The Uke cuts to your neck (Kesa Giri). At the instant the Uke commits to the cut, step in with the right foot and cut across the underneath of the Uke's arms (Kiri Age - left to right), then

immediately drop to your left knee and cut to the Uke's right knee (kaku) whilst dropping down (Kiri Kaeshi – right to left) to finish.

Ura Gata 3

The Uke begins in Bikenjutsu Gedan no Kamae. Begin in Seigan no Kamae. Rotate the tip of the Kodachi clockwise in small circles to taunt and confuse the Uke. If the Uke advances – you retreat, if the Uke retreats – you advance. The technique begins in this way – with the Uke and the Tori trying to gain the psychological advantage. At the point that you want the Uke to attack, expose your torso by dropping your blade slightly to the right – do not make this obvious to him. The Uke thrusts in to your torso (Tsuki). At the instant the Uke commits to the thrust, leap back to evade the Tsuki. Invite a second cut by exposing your right side to the Uke – again, do not make this obvious to him. The Uke cuts in to your lower back (Do Giri). At the instant the Uke commits to the cut, leap in clockwise with the left foot leading – as you do this you should strike in with the feeling of crashing into his Tsuba with your Tsuba. Finish with a Tsuki (thrust/stab) into the Uke's chest. You place your left hand on top of your right hand in order to stabilise the Kodachi. It is crucial to know your own distance very well in this technique.

獅子撃

獅子撃 Shishi Geki (2 ura gata)

Kuden – Attacking with the power, strength and cunning of a lion – not letting your prey escape. It is important to assume an extremely strong will and direct this at the Uke. Carry with you a spirit of absolute strength with all these techniques.

The Uke begins in Bikenjutsu Dai Jodan no Kamae. Begin in Naka Seigan no Kamae. Invite the Uke to attack you with Karatake Wari (cutting straight down to your head). At the instant the Uke commits to the cut, step in and slightly to the right with the right foot – raise your right hand and place your left hand on the back of the Kodachi blade so as to angle the Kodachi diagonally down your left forearm

(Kissaki at the lowest point to your left side – this is the same as Rokushakubojutsu Jodan Uke). The force of the Uke's cut will allow the Kodachi blade to slice his own left wrist. To finish, take the Tsuka (handle) of the Kodachi with both hands, slam your left foot down and drop your weight as you cut straight down into the Uke's left wrist to sever it (as if you were chopping wood – start the cut at the Tsuba to enable you to cut straight through the Uke's wrist)

Ura Gata 1

The Uke begins in Bikenjutsu Seigan no Kamae. Begin in Naka Seigan no Kamae. Invite the Uke to attack you with a Tsuki to your torso. As he thrusts, step forwards and slightly to the right with the right foot and hold the Kodachi vertical – allow the Uke's sword to slide along your Kodachi (close to your Tsuba – blade edge facing the Uke) to shield yourself. Move along the same line with Yoko Aruki (left foot across the right foot) and as you do, cover the Uke's left hand with your left hand, and as you complete the Yoko Aruki movement you can do one of two things –

1, place the Kodachi between the Uke's torso and right arm, turn your right wrist clockwise to rotate the Kodachi blade upwards, step across the front of the Uke with your left foot and drop to your right knee whilst pressing down on the Uke's right bicep with the Kodachi blade (as in Hanbojutsu) pinning the Uke to the floor.

2, this is identical to the first only instead of placing the blade between the arm and the torso, you place the blade edge (near the Tsuba) straight down onto the base of the right bicep – in the crease of the arm and press the Kodachi down to pin the Uke to the floor. All of the footwork is exactly the same. The only difference is the position of the Kodachi.

Ura Gata 2

The Uke begins in Bikenjutsu Hasso no Kamae (left foot forward). Begin in Naka Seigan no Kamae. Invite the Uke to attack the right side of your neck. The Uke steps in with the left foot and attacks to your right side neck with Kesa Giri. When the Uke commits to the cut, step in with your left foot and drop to your right knee to evade the cut. To finish place the Kissaki onto the Uke's chest, step up between the Uke's legs with your right foot and thrust the Kodachi through the Uke's throat the same way a volcano explodes upwards (the last part is done in one movement).

十字剣

十字剣 Jūji Ken (2 ura gata)

Kuden – When two swords come together they make a cross shape (Juji) but the important thing with this technique is not to leap in like a bird of prey or attack like a lion – rather to assume a natural way of movement, the same way that water flows or the wind blows. Footwork and the way you move the Kodachi is what is important in these techniques.

The Uke begins in Bikenjutsu Seigan no Kamae. Begin in Shizen no Kamae. Invite the Uke to attack you with Do Giri to your left side torso by stepping back slightly with your right foot (Shizen Tai). As the Uke cuts, step back with your left foot to evade the cut – then quickly step back in with the left foot to get in close to the Uke (the Uke's sword is to your right) and place your left hand on the Uke's right hand to prevent a second cut. Roll your right wrist clockwise so that your hand is parallel to your head and the Kodachi follows the line of your forearm (Kissaki pointing down) – this is done as you step in. This is to use the Kodachi as a shield if necessary and also to set you up for the next movement. The last part of this movement is to cut to the Uke's neck to finish. From the point that you step in with the left foot, the covering of the right hand, the raising of the Kodachi and the final cut should be done as one movement. A natural rhythm and timing is essential here.

Ura Gata 1

The Uke begins in Bikenjutsu Daijodan no Kamae. Begin in Shizen no Kamae and just wait for the Uke's attack. The Uke cuts to your head with Karatake Wari. At the point the Uke has committed to the cut, step in with the left foot and drop to your right knee so that your knee lands in front of the Uke's right foot. From this position, Tsuki into the Uke's chest to finish – use your left hand on top of your right hand to stabilise the Kodachi. This movement should be seamless from start to finish.

Ura Gata 2

The Uke begins in Bikenjutsu Seigan no Kamae. Begin in Shizen no Kamae and just wait for the Uke's attack. The Uke attacks with a Tsuki to Do. Respond by stepping back with the left foot (Shizen Tai). Invite the Uke to cut to your right side Do. The Uke steps in with the left foot and cuts with Do Giri to your right side. Evade this by stepping back with your right foot and then quickly step back in with your right foot and then the left foot – as you step with the right, press your Tsuba against the Uke's Tsuba and push down. The Uke resists this. As you step in with the left, place your left hand on the Uke's right hand to cover. Finish by cutting the Uke straight across his eyes – left to right or right to left – either way is correct. As the Uke is resisting your pushing down with the Kodachi, this final cut is aided by the resistance the Uke offers to this.